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Votim Hanoli

Aleksander Moisiu University, votimhanoli@hotmail.com

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Abstract

Literary journalism as a clash of genres between journalistic literature and fiction.

UBT - Institution of Higher Education, Lagjia Kalabria, 10000 BC, Pristina, Kosovo
votim.hanoli@ubt-uni.net

We talk about online journalism, media on social networks, virtual communication, etc., but we have neglected and forgotten the essence of all this: writing, through which the text and communication are outlined. *"If you are going to write, write!"* - it is said in a *"theorem"* of the methodology of classical writing. But the question arises: How and for what to write? The purpose of this paper is to show that the main and most essential point of commonality is the fact that both of these areas have at their center the art and perfection of the way of writing by selecting genres.

In this case we will definitely have to shape the idea of outlining the written material. Everyone in the foreground, in his field is a journalist or writer, because seeing and living the reality everyone is able to convey the truth in any way. It is known that the path to truth is not flat and to reflect this, the person engaged in its research must use all possible genres to bring it before the public.

Keywords: journalism, journalistic literature, fiction, genre, style.

Introduction

Literary journalism is the creative form of fiction that approaches the writing of newspapers and magazines. It is driven by facts and requires research and, often, interviews. Literary journalism is sometimes called "diving journalism" because it seeks a closer and more active relationship with the topic and the people the literary journalist is exploring. Like journalistic writing, the part of literary journalism needs to be well researched, focused on a short period of time, and focused on what is happening outside the small circle of the writer's personal experience and feelings.

Remaining in this line we need to address what else connects journalism with literature, what are those key points that make the union between them. If in fiction the role of conveying the truth (even if it is a "fabricated" truth) is taken by the writer, in journalistic literature the unique and inalienable role of transmitting the truth belongs indisputably to the journalist (remember here the norms of principles of ethics and ethics of journalism) where the fanatical treatment and transmission of truth constitutes the basic law.

During the work of the journalist, the latter is always an observer of the event, but importance is given to the fact who and how narrates it (the news). From this comes the idea that for observation to take place there is no need for the conditioning or consent of others (ignorance of

public tastes). From the philosophy of literature we know that the narrative needs the public, and thus this public should be served this truth as it deserves to have it.

So, observation does not need a public (this only interests the journalist) while narration on the other hand (observation and narration as phenomena that belong to both), as a phenomenon that arises at the moment when observation should be made public, needs reflection. in front of an audience. In case we do not have differentiation of information given by the one who writes the text, news or article, whether journalistic or artistic, we have objectification as a sign of agreement between the narrator and the public. And, mostly this happens in both journalistic literature and fiction.

It was this fact that made Oriana Falaci famous, who became a journalist and writer with the motto that *"The written word must be like a scalpel that ruthlessly waits for wounds filled with pus"*. It was her artistic and journalistic writings that outlined in this way which are sometimes met with harsh criticism and heated controversy. But not everything should be seen with the eye that Falaci saw reality as her radical criticism was often seen as a game with fire.

Anyone who deals with writing, be it journalistic literature or fiction, should first and foremost respect and appreciate the moral norms of ethics, which to some extent do not take place in fiction but which are nevertheless the basis from which to start writing on your desktop. *"Going to the newsroom, sitting at my desk and working on a news story"*, says Marquez, *"was almost (maybe a little more) like introducing a new novel, because the lines through which it (the news) would pass were just as interesting"*. (Marquez,).

Are journalists and writers born or made? So is the journalist born first who becomes a writer or vice versa, the writer becomes a journalist?

There can never be a knife-wielding separation for this but to emphasize is the fact that in certain persons at certain times the desire arises to deal with one or the other. Thus, if we have said that in a way the first journalists were wandering writers or those of medieval feudal courts, here arises the problem of being the first journalist or writer (of course not in the real professional plan). It is no coincidence that from antiquity to the early Middle Ages not only the first journalists but also the first correspondents existed. The question arises "Was not the ancient Greek marathoner a kind of war correspondent, who sacrificed his life to give the news of victory"? (unconsciously applied one of the principles of journalism).

Given the fact that no illiterate can write, we say that writers become; but the geniuses of the art of writing, of writing are innate geniuses. Thus, the literary personality of Dino Buxati is similar to that of Marquez, Hemingway and many other lesser known writers as his work as a journalist left deep traces and impressions on their artistic creativity. Journalism sharpened their view of life phenomena. It enabled them to select the facts that have the most weight, to accurately describe the environments. Journalism informed them about the good and the bad of life. He taught them to express themselves accurately and concisely, to write clearly with a lot of sparing (basic rules of journalism) and to choose artistic figuration as comprehensible and

communicative as required by journalism, which helped these writers to have persuasive art and tangible, laconic and with a condensed brand where the meaning acquires a primary role.

The excerpt from George Orwell is a good example of literary journalism. Orwell wrote about the colonial regime in Marrakech, and since his father was a colonial officer, Orwell was confronted with the reality of the empire from an early age, and this experience is reflected in his part of literary journalism, Marrakech: *"Just because of this the hungry countries of Asia and Africa are accepted as tourist resorts. No one would think of making cheap trips to distressed areas. But where human beings have brown skin, their poverty is simply not noticed. What does Morocco mean to a Frenchman? An orange grove or a job in the service of the government"*. It seems that Orwell is not writing a personal, reflective essay on his travels through Marrakech. Nor is he writing a memoir about what it was like to be the son of a colony officer, nor how that experience shaped his adult life. He writes in a descriptive way about the Jewish quarters in Marrakech, about the invisibility of the "natives" and about how citizenship does not ensure equality under a colonial regime.

Equally prosaic is the case of Petro Marko, Ismail Kadare, Dritëro Agolli, etc., who, although they did not study journalism, took their first steps there. They were not born journalists or writers, but nature endowed them with the gift of talent and skill, which influenced them and was used by them to know how to position themselves very well in both. Thus, when Alessandro Barrico was asked when he decided to become a writer, he replied: *"I have always written... never stories... I was a journalist... and at some point I wanted to write stories (fiction)"*.

In accordance with this conceptual framework, Bakhtin elaborated a classification that includes two categories of genres: first, the genres of oral communication (hall conversations, family conversations, philosophical dialogue, socio-political dialogue, etc.); and second, genres belonging to the written universe of Communication (literary, scientific, journalistic, etc.). By integrating the "secondary" group, journalistic genres also belong to a broader context, "media genres", the configuration of which is determined by the technological supports (media) that condition the use of language expression codes. *"If they do not change significantly due to the different substrates that release the content embedded in them, ensuring their reception by the scattered, heterogeneous and anonymous audience."* (Wright, 1968: 16). Genres of fiction show that they are similar to media genres.

Writers but also journalists born and belonging to the future are devoured by what only they see and hear and by what will later be seen and heard by all and unfortunately this innovation will be imitated later so many times by other writers and journalists. Since this thesis is being presented to us, we should first ask: *"Talented or original writers and journalists"*? because anyone can write, but not everyone invents new forms of writing. So did Hemingway e.g. has created his own form of writing that distinguishes and sets him apart from many others.

The criterion for distinguishing a (professional) talent from a (born) genius in this world of superinformation, the rationality of diagrams is uncertain but we have an infallible certainty when a genius (born) writer or journalist surprises us with explosions of his (journalistic writings or poetry and prose).

To be born or to become a writer or a journalist has nothing predicted or predicted but as Jack Kerouac says *"... it does not matter what is written but how it is written"* and this is in itself the

pragmatic definition of both the journalist and the writer. At one point, what unfortunately connects journalism and literature badly is the indiscriminate introduction and use of the internet. Since its introduction and mass use, art literature and masterpieces of world literature have been set aside. If for literature this happened, for journalism a kind of personal death occurred where the news in most cases does not come from the source in the field and consequently be accompanied by the fact (s), but is served ready and dry as it comes from computer technology . However, what strongly remains to be emphasized is the fact that, both literature and journalism at the center of all their cognitive and creative activity have writing, the way of writing and ordering facts but each respecting its laws and rules classics on which to rely to be such and to ultimately constitute the "constitution" of each.

How is fact treated in journalistic literature and how is it treated in fiction?

Every creative process that has to do with writing, has as its basis the facts, their collection and processing. Since fiction is fiction, the fact but also other facts related to it can be fabricated. This is an exclusive competence of the writer who can use these fabricated facts whenever he needs them in the performance of the subject of his work. He can refer to the genuine and unspoken fact according to the genre he selects, only in the case of a life biography or a monograph of a personality.

Quite the opposite happens in journalistic literature where the fact (possibly real, virgin, unadulterated) is not only the starting point of a news story or writing but is considered extraordinary no matter how small, scanty or truncated it may be. Since in journalism the fact can only be when you are sure that you are the only one, it means that it should be taken as the "*sacred stone*" on which a good news or writing is built.

There is an idea that in journalism it is not necessary to use all the facts, but one of them is enough and so you have built the channel through which information flows, from the source to the public. The overuse of facts in fiction not only brings about a re-dimensioning of the event but leads it to a variety of genres or subject line variations. This is why the journalist is not interested in this kind of variation, but it is important for him to follow the news while respecting the truth.

The work or writing without the fact is miserable and as Dino Buxati says "*misery arises only in the mind of the one who creates it*", since the fact is outlined in the creation, it must be preserved from this boomerang (of the misery of the fact).

BBC policy editor Andrew Marr, in his book "*A short history of british journalism*", offers some suggestions on how facts can be read and believed, such as:

1. Learn what you are buying. *The reader needs to know who owns the newspaper and who publishes it, before creating an idea of what is going on.*

2. Follow the names, go after them. *Signatories, authors are often the only signal that gold is found beneath them.*

3. Fix the opinion. *Be aware that today's reporters are already less shy in creating opinion shows.*

4. Read the second paragraph and ask for quotes. *The key fact is not always in the first paragraph, but it should be strongly sought in the following paragraphs.*

5. If the title asks a question, answer no. The question marks and quotations in the title are mainly a warning sign with the tendentious meaning pretending to continue writing.

6. Read the passage on the first page, hurry to the second page. The importance of the front page tale is stripped by the night editor in the morning hours to find the way of something.

7. Doubt in research. If something is an observation, ask to find out how many people have been observed and when?

8. Verify the calendar! Not to fix a certain date but to thicken the cycle of this thin news list.

9. Doubt financial superlatives. An informal writing rather than a sensational one could tell e.g. that if the inflation rate is modest, prices will rise like never before.

10. Capture the cruel news. Acts of kindness, generosity, mercy, and friendship are more powerful than the news itself. (Marr. 2004: 156).

Well, since Andrew Marr listed these suggestions for journalistic writing, for artistic writing not all of these have value but some of them play an important role in shaping from fact to artistic creation. Fact has value and suggestive effect in both fields but in literature it is precisely the artistic elements that give it emotional and expressive connotation. Thus, it is noticed that the literary work, unlike journalism, appears through the shaping of simple imaginations, of genres such as descriptions, impressions and impressions, which with their combinations open completely new possibilities to understand *a fact* of life.

Is it necessary to use figuration and artistic skills in a journalistic article? What is the mass of this figuration?

“As long as language is the raw material with which artistic literature is raised, as long as it is a reality of thought (according to Karl Marx), the more communicative it is, the richer, purer and more powerful it is created, the more communicative and strong will be the style in journalism”. The language of a writer or a journalist is distinguished not only by the language of common communication and literary norms but also by the language of other writers and journalists. The linguistic unit of style and figuration should not be taken as something static. These move according to the historical-social circumstances, but also the way of use and the functional side of the writer (user).

Thus we can say that language and figuration are treated and used differently today in the literary-artistic style where figurative means of expression are widely used and differently it is treated and used in the journalistic style where energetic expressions are used that are as close as possible to speech, the flow of communication. etc. It is not normal in journalistic writing to use literary and artistic figuration in an economic or political writing. The very subject matter of the facts contained in this news would not be appropriate for such references. There is no need for literary figuration a news on the visit of the President of the Republic in Zagreb for business purposes, or a news on the increase of the budget deficit and the decrease of interest in banks,

given by the Bank of Albania. These news in themselves are an artistic and literary figuration that does not touch the consumer's ear but the economic and political way of its existence.

However, in addition to all these, there are special cases in journalistic literature where artistic and literary figuration finds use such as genres such as description, reportage or portrait dedicated to a personality, etc. Here necessarily the artistic element tends to be more present than anywhere. It should be noted that from time to time there is a kind of chaos in different journalists, who in their writings tend to be quite artistic in terms of news coverage, and these in most cases are journalists out of literature. And the truth is, in many cases the journalists have managed to make good news but have also made a name for themselves.

As a newspaper correspondent, Hemingway experienced the events of the Greek-Turkish war (1922) and in one of his articles we read: *"6 ministers were shot at 6:30 in front of the hospital. The yard was covered with water, with yellow leaves floating in it. The rain kept falling. The hospital windows had been kissed with shutters. One of the ministers was sick with typhus, two soldiers were holding him by the arm. They tried to make him stand behind the wall. Finally, the officer told the soldiers that it was not worth raising. After the volley, he continued to sit in the water with his head released on his lap"*. Is not this writing in the form of artistic narrative? But here Hemingway hit the mark. So, a certain moment and a certain place must be found where the literary figuration gives the suggestive and affective effect. And yet, this writing made Hemingway great because the effect he brought on war crimes would not be given even by revolts and protests.

There must be a measure to measure the use of literary figuration and artistic habits in a note, and this must be such that *"the writing or the news story - as Frrok Cupi says - is not like a novel but not very different"*. Essential is the fact that both literature and journalism have to do with the style of writing but with the only difference that in literature, style has value and taste only if treated accompanied by the presence of the necessary elements and artistic figuration, in journalism these elements are overlooked and even happen to be despised.

Thus, a good writer is called such if his work has a considerable number of artistic means of expression such as metaphors, comparisons, epithets, hyperbole, the way of organizing the verse, etc., but these elements serve the journalist in his writing almost not at all. . It is important for him to give the news as quickly as possible and in a few words, in other words he needs the use of language economics more than ever. It should not be thought that this way of writing constitutes a lack of professionalism and consequently a deficiency in obtaining information. On the contrary, it makes the public acquainted in real time with the event or phenomenon that worries a certain part of society.

We remain in this line and try to define the professional mastery of the journalist and writer in their creativity and profession.

Both, as a journalist, as a writer remain faithful to the principle of writing, but in each there are elements that differ from the others in the way and style of writing, in distinguishing the latter from each other, with the treatment of topics, in the ranking of compromising facts and details in

the profession, in the language, in the vocabulary used and finally in the talent and ability of each in the respective field.

Thus, it is no coincidence that Hemingway, World War I, served not only as a publicist, the field where he covered all the events and battlefields, but also served to write some of his best masterpieces. The mastery of each (journalist and writer) lies in the critical use of the laws and rules of each profession, the mastery in finding the source, resolving and dealing with the fact, the mastery in limiting long distances to the public, etc.

Professionalism and craftsmanship should definitely be everyone's weapon, to be the means that have as their sole purpose, the achievement of a certain goal.

Conclusions

First, whether we like it or not, journalism and literature manifest a secret and not a casual connection with each other. Literature helps us to understand and perceive the literary work through the education, laws and experience that this work offers us. Of course these are also the principle of the journalist in journalistic writing.

Some of the main literary theories of the twentieth century. XX, starting from structuralism, formalism, deconstructivism, etc. have had a direct impact on the field of journalism and the perception of journalistic material. As we mentioned during the treatment of our work, public literature and fiction each have their own area of influence, which affects people who deal with both, and possibly both.

Genres of fiction show that they are similar to media genres. Fiction is an important material for journalism; it serves it as the object of analysis and evidence of the occurrence of various phenomena in the course of time. The writer through the literary work, and the journalist through his writing is integrated or not in the system of values and from this relationship depends their impact on the society.

So, as it is known, fiction and journalistic literature continue to live in this line, under this secret agreement and as long as this agreement exists, as a writer, as a journalist they will enjoy knowing the breadth and depth of their life. society, aiding in the elaboration of the laconic, accurate style and giving way to the modernist conception of life phenomena and their dynamic re-creation.

Already, over time literature and journalism have created a symbiosis which will lose its thread at the moment where one party will feel weakness in the way of treatment in relation to the other party. And how far this report will go, nothing is known for sure.

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